

learn the value of getting rid of an enemy which, as Cassio cried, steals away their brains and transforms them into beasts.

This enemy, equipped, politically powerful, well organized, unscrupulous, carrying on its business in every part of the country, is doing ill to thousands of our fellow-citizens. Farms and factories produce wealth, saloons poverty; schools produce intelligence, saloons ignorance; doctors produce health, saloons disease; courts produce justice, saloons crimes; churches pro-

duce virtues, saloons vice. American farmers, factory workers, teachers, physicians, judges, and clergymen, however much they may differ as to Constitutional procedure in National matters, are all agreed upon the fundamental American principle of local home rule. They should unite in making the local option fight against alcohol so successful and so extensive that the anti-alcohol movement will eventually become in a real sense a National movement.

THE BARNARD STATUE OF LINCOLN

THE deep hold that the personality of Lincoln has upon the hearts of the American people was never perhaps more clearly indicated than by the popular discussion now raging in the newspapers all over the country about the statue by the American sculptor George Grey Barnard, a photograph of which will be found on another page of this issue. The original of this statue of Lincoln was ordered by ex-President Taft's brother, Mr. Charles P. Taft, and presented by him to the city of Cincinnati. Replicas have been offered to the city of London by an American committee in commemoration of the hundred years of peace between Great Britain and the United States, and by another American committee to the city of Paris. Both the English committee and the French Government have accepted these offers. The discussion, therefore, is not as to whether this statue shall stand in London and Paris, but whether the American people are glad to have it stand in those two capitals as an embodiment of the American ideal of Lincoln.

The controversy was begun by a public criticism made by Mr. F. W. Ruckstuhl, an American sculptor of Alsatian birth. Mr. Ruckstuhl, who is the editor of a newly established monthly, the "Art World," has published a letter written to him by Robert Lincoln, son of the great emancipator. In this letter Mr. Lincoln, who is Chairman of the Board of Directors of the Pullman Parlor Car Company, says of the statue:

The result is a monstrous figure which is grotesque as a likeness of President Lincoln and defamatory as an effigy.

This view is sustained by such papers as the New York "Times," which has remarked editorially:

The humble origin of the man, the uncouthness his enemies found in his personality, need not be suggested in a statue intended to personify for all time the triumph of the democratic principle. Mr. George Grey Barnard has been at pains to denote the ungainliness of his Lincoln, to present him in an ugly pose, to exaggerate, probably for some incomprehensible artistic effect, certain physical defects. This is, therefore, not an appropriate statue of Lincoln to put in that place to represent to generations to come of Englishmen the true spirit of America.

On the other hand, the editor of the "Touchstone" has collected and printed in the October issue of that beautiful and admirable art periodical expressions of artists and others commending the æsthetic and spiritual beauty of the statue. Says Frederick MacMonnies, the distinguished sculptor:

To me this statue is full of fine feeling of nobility. He [the sculptor] makes me understand his vision of Lincoln's greatness. I feel that through this monument Lincoln has been immortalized for America and for all time. . . . In the face I see humor and sadness and great kindness and the aftermath of many heroic struggles. . . . To me the clothes seem perfectly reasonable garments, worn as Lincoln would have worn them with little thought; as a matter of fact, they are absolutely in accordance with the mode of the times. . . . I always think of Lincoln as a stupendous laborer, a man of sorrow and acquainted with grief, a man thinking into the terrific problems of his day and helping to solve them. And as Barnard thinks of Lincoln as a rugged, worn, sad, kindly, spiritual human being, why quarrel with it? That is his vision. He has helped to let the public into the secret of Lincoln's greatness.

The editor of the "Touchstone" says:

I am at liberty to quote Mr. Sargent [John S. Sargent, one of the greatest portrait-painters that America has ever produced] as saying to Mr. Barnard, "I have no words with which to tell you how much I like your work."

Mr. George De Forest Brush, a pre-eminent painter of the American mother and child, says:

I think the attack on Barnard's Lincoln just madness.

And Abbott H. Thayer, who has done some of the most beautiful figure work produced by an American painter, recently wrote to Mr. Barnard, says Mrs. Roberts, the editor of the "Touchstone," in these words:

As I look at Barnard's Lincoln, Luther's words, "*Hier steh' ich und kann nicht anders*," insist on seeming to come from this inexpressibly great and tender being who stands there in bronze before us.

Theodore Roosevelt is not an artist, but he has long been a student of the life and personality of Lincoln, to whom he has often referred as his ideal of an American and a statesman. Mr. Roosevelt's comment upon the statue is as follows:

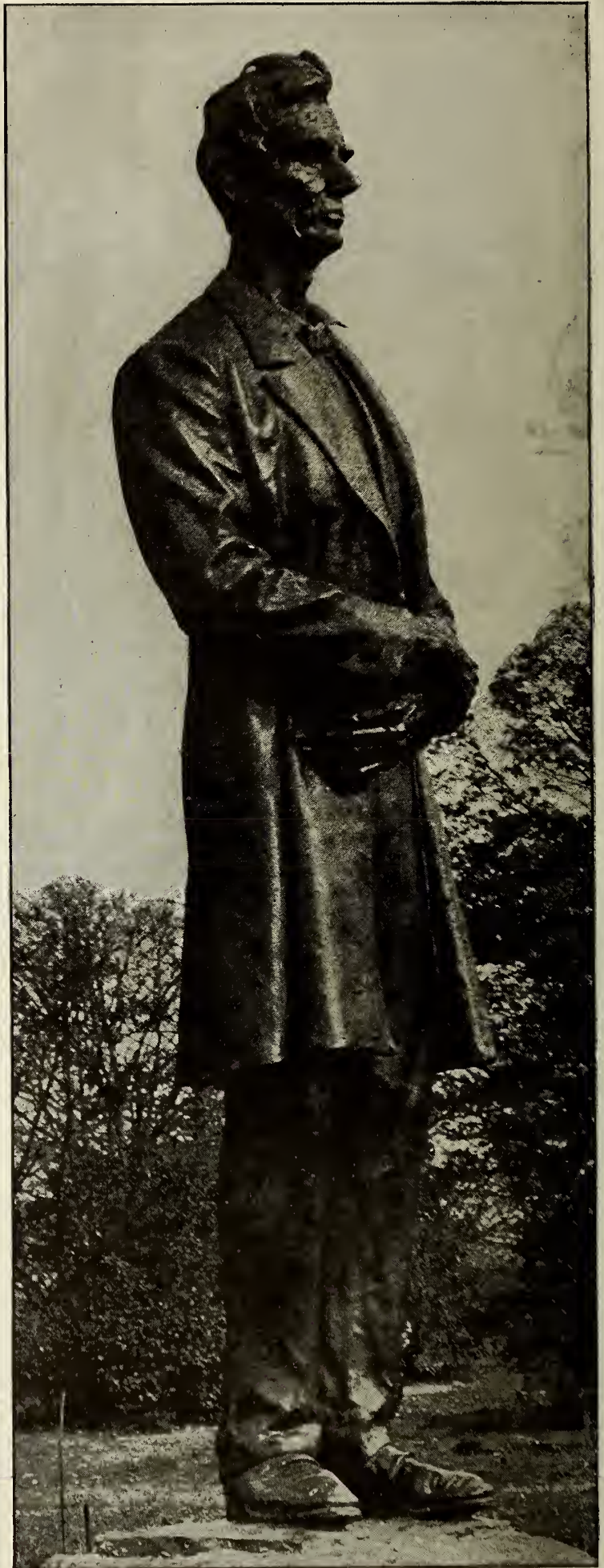
At last we have the Lincoln of the Lincoln-Douglas debates. How long we have been waiting for this Lincoln! I feared with the passing of years it would never come; but here it is, the living Lincoln, the Great Democrat. This statue is unique; I know of no other so full of life. The greatest statue of our age has revealed the greatest soul of our age. One is worthy of the other. I congratulate Barnard with all my heart. He has given us Lincoln, THE LINCOLN we all know and love.

So much for the testimony pro and con. It is not, however, a question which can be settled judicially by a balancing of opinion and evidence, for the statue is one that appeals to the spirit rather than to the eyes of men. The more we have looked at the various photographs of the Barnard Lincoln, the more we have felt its intangible, mysterious, inexplicable power and beauty. Those that have eyes to see, let them see.

The New York "Times" intimates that it is a pity to place this statue of Lincoln by the side of the Cromwell statue at the Parliament Buildings in London, for it thinks that in this statue Cromwell "was depicted by an enlightened sculptor in his true historical aspect" and "is the true Cromwell of clarified history." But the very virtue of the Barnard statue is that it is not done in the aspect of clarified history. It is a living, not a historical, Lincoln. It is the Lincoln of Sangamon County, the circuit-riding lawyer, the Commander-in-Chief who wrote the wonderfully tender letter to Mrs. Bixby—a letter which displays an understanding of the profound depths of motherhood unsurpassed in English literature.

Lincoln had a gentler and tenderer nature than Cromwell, but, although he had benignity, he cannot be said to have had charm. Quite the contrary, indeed, for his personal traits and manners often genuinely shocked some of the fastidious although patriotic men and women of his time, like the Adamses, the Lowells, and the Danas. Yet he finally won the admiration and even the affection of some of these exacting critics, for he practiced what he preached—malice towards none, charity for all, unaffected yet yearning sympathy for the plain and simple people about him, coupled with an inflexible and rail-splitting determination to preserve, even if it cost him his life, the rights of man and the integrity and freedom of his country. How the beauty of his spirit, enhanced by the very homeliness of his body, appeals to the most aristocratic taste is exemplified in one of the newest and most remarkable of the biographies of Lincoln—that by an Englishman, Lord Charnwood.

We are sorry that Lincoln's son does not see this beauty and that the statue offends him. We are glad that some of the best judges of æsthetic and spiritual beauty among American artists do see it. We believe that in days to come Americans will be as proud of this statue as the Venetians are of that wholly different type of the sculptor's art, the noble equestrian figure of Colleoni.



THREE STATUES OF LINCOLN, ONE OF WHICH HAS BEEN THE SUBJECT OF RECENT CRITICISM

The upper left-hand picture shows the statue by Augustus Saint Gaudens in Chicago, the lower that by Gutzon Borglum in Newark, New Jersey, while the picture at the right represents the much-criticised statue by George Grey Barnard in Cincinnati, a replica of which it is proposed to erect in London to commemorate the hundred years of peace between England and the United States, and another replica in Paris. See comment elsewhere